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BY THE LATE EDMUND W. SMITH, M.R.A.S.

(*Archæologist to the Government of India, N.W. Provinces*).

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Detail of Coloured Tiling.

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BY IVIE HAMILTON.

RAM SINGH DEL MAYO SCHOOL OF ART LAHORE

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IRON WORK.

From Objects and Drawings in the South Kensington Museum.

In 28 Parts, price 28/-.

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W. GRIGGS,
HANOVER STREET, PECKHAM,
LONDON, S.E.

The Journal of Indian Art and Industry.

MOGHUL COLOUR DECORATION OF AGRA.

ILLUSTRATED BY EXAMPLES FROM THE CHÎNÎ-KÂ-RAUZÂ, ITIMÂD-UD-DAULAH'S TOMB, AND THE KÂNCH MAHAL.

BY THE LATE EDMUND W. SMITH, ESQ., M.R.A.S.,
Archæologist to Government of India, N.W. Provinces.

The Moghul style of architecture which sprang up about the year A.D. 1556, under King Akbar, terminated about the middle or later part of the 17th century. The style may be broadly divided into two schools; classed under the first, are the buildings erected by Akbar and his son Jahângîr between the years A.D. 1556 and 1630, and under the second, those built by Shâh Jahân between the years A.D. 1640 and 1658. As is well known, the Moghul empire was at its zenith under Aurangzîb, the last of the great Moghuls, but the style of architecture associated with the name of the Moghuls declined rapidly and steadily under his sway. None of Aurangzîb's buildings can compare with the stately structures erected by Akbar, Jahângir and Shâh Jahân.

Between Akbar's buildings and those of his son Jahângir there is, as a rule, but slight difference; but between their buildings and those of Shâh Jahân there is a most marked difference. Akbar's and Jahângir's works are strongly infused with Hindû architecture. Timber is almost unused and the arch sparingly so; but under Shâh Jahân the Hindû element becomes less prominent and gradually fades away. The Hindû bracket and flat architrave used over doorways and windows makes way for the Muhammadan arch, and the beautiful decoration in red sandstone, as found at Faṭhpur Sîkrî and the Jahangîrî Mahal in the Fort at Agra, give place to mosaic in *pietra-dura*, as exemplified in Itimâd-ud-daulah's tomb and the Tâj Mahal.

The stately buildings erected during Akbar's reign are not entirely devoid of colour ornamentation; and some of the Faṭhpûr Sikrî buildings, erected towards the end of Akbar's rule, were richly decorated with frescoes. Marble mosaic was also used, notably in the Jâmî Masjid, one of the finest mosques in India. Even prior to Akbar's time we find the Pathân builders relying on white marble to enliven the severeness of their façades, but it was not till the reign of Shâh Jahân that coloured inlaid ornamentation became a leading characteristic of the style. Jahângir relied more on the mosaic decoration for beautifying his buildings than did Akbar, and an example of this is seen in the gateway leading to the grounds surrounding his father's tomb at Sikandrâ.

A little later than the completion of Akbar's mausoleum, commenced by himself but finished by Jahângîr between A.D. 1605 and A.D. 1615, we find a new element being introduced along with the marble mosaic, in the shape of inlaid designs in coloured stones, known as *pietra-dura*. In Itimâd-ud-daulah's tomb we see both systems employed, but in the Tâj, Agra, and the Delhi palaces, erected between A.D. 1628 and 1668, the *pietra-dura* work is almost exclusively used and is the characteristic feature of the style.

Besides marble mosaic and *pietra-dura* ornamentation, the Moghuls relied to some extent, as did the Pathâns before them, on enamelled tiling for the enrichment of their buildings. It had been employed from an early period by the Persians upon their structures, and came into use in India about Sher Shâh's time.

Akbar used encaustic tiling upon the stately palaces at Faṭhpur Sîkrî for roofing purposes and for enriching architraves and borders round doorways, &c., and Jahângîr also used it for covering the domed kiosks round the third storey of his father's mausoleum and in the Kânch Mahal at Sikandrâ.

In these and other buildings it was sparingly used, but in the mosque erected at Lahor by Jahângîr's Vizir, and the Chînî-kâ-Rauzâ, Agra (Plate 117*a*), we find the exterior walls, as in many Persian buildings, covered throughout with encaustic tiling. This kind of decoration is called "Kashânî," after Kashân in Persia, one of the chief seats of earthenware manufacture.

In addition to the styles briefly mentioned above, fresco paintings were extensively employed by the Moghuls for decorative purposes, and in many of their buildings, commencing with Akbar's time and downwards, we find frescoes used frequently upon the walls of their palaces and tombs.

Few Moghul buildings appear to have been entirely covered with enamelled tiling, and about the only one in Northern India, now extant, is the Chînî-kâ-Rauzâ, Agra, on the left bank of the Jumna, between Itimâd-ud-daulah's tomb and Râm Bâgh, the garden where, according to tradition, Bâbar's body rested till conveyed to Kâbul for burial. The difficulties connected with the manufacture of enamelled tiles may have had something to do with their being so sparingly used.

Red sandstone was easily procurable and could be obtained in any quantity from quarries outside Fathpur Sîkrî, whilst white marble could be imported from Jaipur. The manufacture of glazed tiles was no doubt introduced into India from Persia; it was not indigenous to the country, and the art has almost died out, although to some extent it is carried on in the Panjâb.

The Chînî-kâ-Rauzâ, from which most of our illustrations are taken, stands in what was a large garden, but is now a field. The grounds were enclosed on the north, south and east sides by walls, and on the west the river formed a natural boundary. Roughly speaking, the grounds measured 323 feet from north to south and 462 feet from east to west. On the north-west corner is a picturesque tower, crowned by a cupola, coated on the outside with enamelled tiles.

The tomb faces the river, but is set back some distance from the banks, to which it was probably connected by ghâṭ or quay. It is a rectangular-shaped building, measuring 79 feet 4 inches each way (see Plate 117*a*). Within is an octagonal chamber, 27 feet 10 inches in diameter and 37 feet in height, covered by a dome. Surrounding it are other chambers and vestibules with rooms over. Beneath the building is a crypt, which at one time was ornamented, like the exterior of the fabric, with coloured tiling.

With the exception of the tiling, there is nothing very striking about the design of the façades. The central portion, over the archways in the vestibules, breaks up above the main line of the parapet, and affords a little relief to what otherwise would be a rigid sky-line. The large archways in the vestibule are built of brick, and the sides are covered on the exterior with tiles ornamented with quotations from the Qorân in Tughrah characters (see Plate 117).

On the sides of the archways are slender shafts which extend from the plinth of the building to the roof. They are covered with crimson, orange and white tiles laid in a zig-zag pattern. At the angles of the building are similar shafts veneered with blue and white tiles (see Plate 118). The shafts run up the sides of the building to just below the cornice where they stop, but reappear again above the parapet crowned by flower-shaped capitals (see Plate 119).

The spandrils above the vestibule archways were covered with blue and white tiling worked into beautiful scrolls upon an orange ground (Plate 120).

The Chînî-kâ-Rauzâ is built of bricks, and as many as six courses go to a foot. Many of the bricks are only 7 in. long, 4½ in. wide and ¾ in. in thickness, but the mortar joints are thick. Exteriorly the tomb is coated with mosaic in tiling worked up into numerous patterns, whilst the interior is floated over in stucco painted with rich floral designs. The glazed patterns are made up of thousands of small pieces of tiles carefully embedded into the face of the plaster covering the brickwork. Fig. 5 (Plate 118) is a section through the front surface of the wall, and shows the brickwork to be covered with a coat of plaster two inches thick, overlaid with a finer coat an inch in thickness, into which the tiles ⅝ of an inch in thickness are bedded.

Plate 121 shows a piece of the walling from which the tiling has fallen, and the original position the tiles occupied may be seen. A section through the face of the wall is given on the left-hand side of the plate.

Plate 122 is a diagram, to a larger scale than most of the illustrations, of one of the panels on the south side of the east façade. It shows what a number of tiles were used in making up a single panel. The joints between the various tiles are shown in white. Plate 123 depicts the parapet and frieze around the top of the façades. Between the frieze and the parapet is a concave-shaped moulding projecting 10 inches in advance of the face of the parapet, which is shown in section on the right-hand side of the plate.

Plate 124 illustrates a panel over a small window in the south end of the east façade lighting a room on the first floor. It is one of the largest panels in the building. The window is only 1 ft. 6 in. wide by 2 ft. 5 in. in height. The framing round it is of red sandstone surrounded by a white tiled border studded with blue and crimson tiles. The ground of the panel is of an ochre colour, and inlaid upon it are three flowering trees. They extend from the head of the window to the top of the panel, which (as the illustration shows) is engrailed, and on each side of the window opening is also a tree. The trunks of the trees and the branches are represented in deep crimson, the leaves in green, and the flowers in a variety of bright hues.

Plate 125 represents the tiling upon an archway over a door on the ground floor leading into a room on the south-east angle of the building. The field of the *tympanum* of the arch is of a deep royal blue colour, and embedded upon it is a flowering creeper in orange and white. The ground of the spandrils over the arch is laid with orange tiles, let in upon which is a delicate scroll made up of conventional flowers and bunches of pomegranates. Enclosing the outer sides of the archway is a floral border in orange-coloured tiles upon a blue ground edged with white and green borders. The tiling upon the lower portion of the archway has long since fallen and left exposed the old plaster *key*, into which it was bedded, and behind it the brick wall.

The next illustration, Plate 126, shows two panels immediately below the window lighting a room on the first floor of the building at the east corner, and Plate 127 represents other panels on the sides of these. The panels shown on Plates 128, 129 and 130 are all taken from the east façade, but the remainder of the plates, dealing with the exterior decoration of the tomb, are from the north front, with a few exceptions.

Plate 131 is a panel above a doorway in the east side of the north elevation. In the centre of the panel corresponding to what ordinarily would have been a window, is a rectangular-shaped lattice 1 ft. 7 in. wide and 2 ft. 4 in. in height. It is composed entirely of straight bars in blue tiles placed at right angles to each other, so as to form a number of square and oblong spaces, which are alternately filled in with white and red tiles. Surrounding the lattice is a field of green tiles, inlaid with conventionally treated flowers in various bright colours. The field is edged with very narrow blue tiles worked into the shape of an arch over the top of the lattice. Enclosing the field of the panel is a rectangular frame, and the angle-pieces between it and the top of the arch above the lattice are laid with dark gamboge tiles, let in upon which are floral scrolls in various colours, harmonizing with those surrounding the lattice work in the centre of the panel.

Plate 132 shows two panels also from the north façade, one above and the other below that just described. The designs of the flowers are more realistic than some of the others. The flowers upon the upper of the two panels shown on the plate may be intended for lilies, whilst those upon the lower panel may be meant for passion-flowers.

The patterns on the panels depicted on Plates 133 and 134 are also more realistic than many of those portrayed on the other panels. They are not so stiff, and the leaves and flowers are arranged in graceful curves so as to leave no gaping spaces so detrimental to good design. In some instances white grounds have been employed in lieu of coloured ones.

(*To be continued*).

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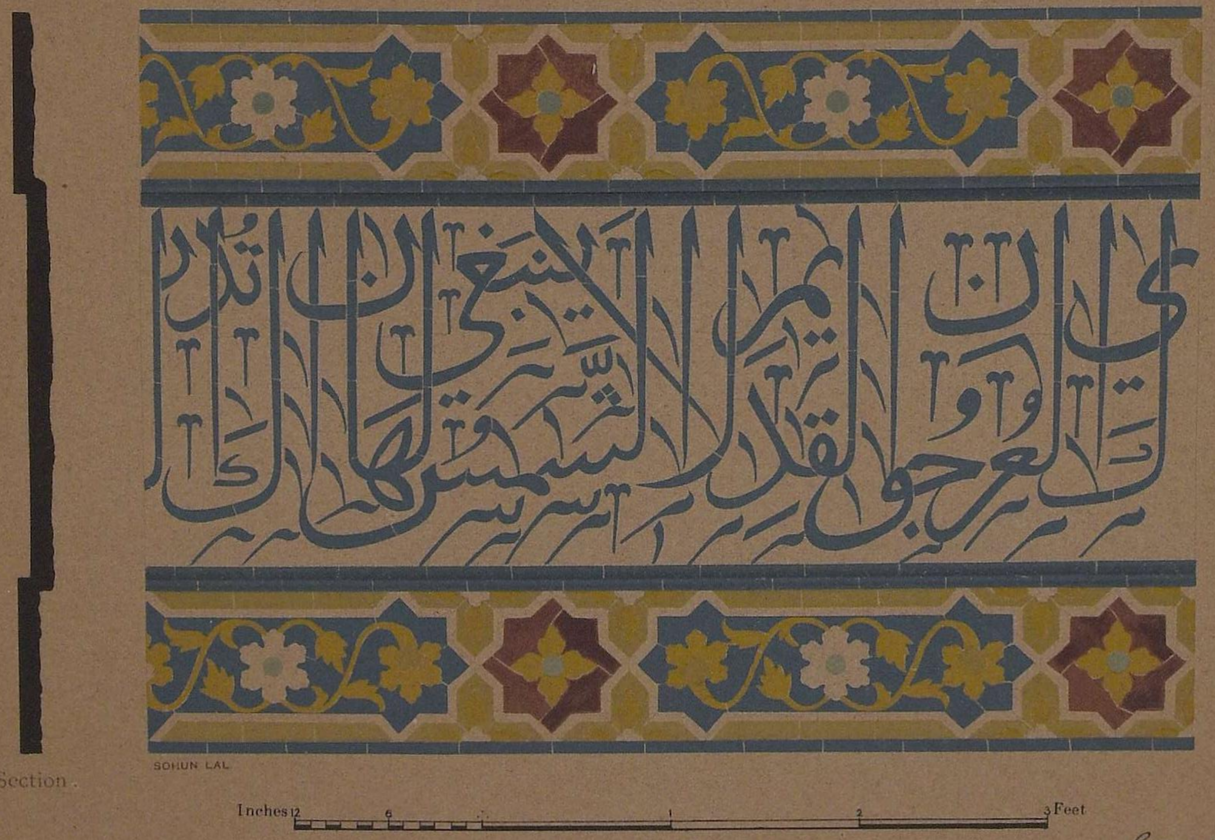
117*a*.—The Chînî-kâ-Rauzâ, Agra. General View from the banks of the Jumna.

AGRA: Chīnī-ka-Rauza. Tiled Text in Arabic Characters round the Great Archways.



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Archæological Surveyor N.W.P.

AGRA: CHÎNÎ-KA-RAUZA. DETAIL OF COLOURED TILING ON EXTERIOR OF BUILDING, EAST FAÇADE.

Fig. 1. Elevation of shafts upon the angles of the building, marked A on the Elevation, Plate XI.

Fig. 5. Section through wall showing *keys* of plaster into which the tiling is bedded.

Fig. 3. Elevation of shafts on the sides of the great archways marked B on Plate XI.

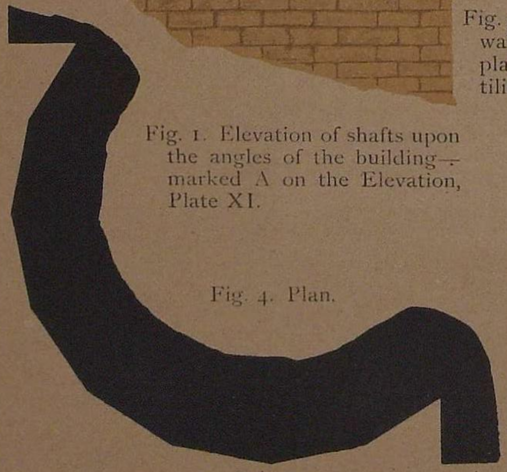

Fig. 4. Plan.

Fig. 2. Plan.

SOHUN LAL, DEL.

SCALE OF FEET

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AGRA: CHÍNÍ-KA-RAUZA. DETAILS OF FINIALS SURMOUNTING POLYGONAL SHAFTS UPON THE ANGLES OF THE TOMB.

Inches 12 6 1 2 3 Feet

SCALE OF FEET

RAM PRATAP & SOHAN LAL.

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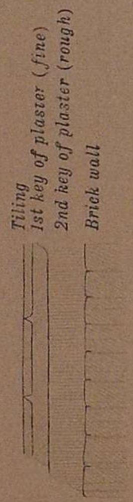
AGRA: CHÎNÎ-KA-RAUZA. EAST FAÇADE—TILED SPANDRILS OVER THE ARCHED ENTRANCE.
Corresponding to that marked M on the Elevation, Plate XI.

Edmd. W. Smith.

Archæological Surveyor N.W.P.

AGRA : CHÎNÎ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.

Panel marked L on the Elevation, Plate XI.



Section through wall showing *keys* of plaster into which the tiling is bedded.

Inches 12 9 6 3 1 2 3 Feet

SCALE OF FEET

RAM PRATAP I. DEL

Edmd. W. Smith

Archæological Surveyor N.W.P.

AGRA: CHÎNÎ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.

Panel marked H on the Elevation.

RAM PRATAP I. DEL.

Inches 12 9 6 3 0 1 Foot

SCALE

Edmund W. Smith

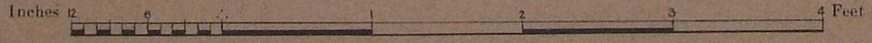
Archæological Surveyor N.W.P.

AGRA : CHÎNÎ-KA-RAUZA. DETAIL OF TILED PARAPET AND CORNICE ROUND TOP OF THE BUILDING.

Marked C on the East Façade, Plate XI.

RAM PRATAP.

Section



SCALE OF FEET

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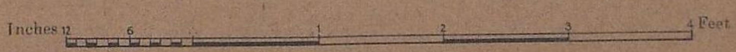
AGRA : CHÎNÎ-KA-RAUZA. TILED PANEL ON THE EAST FAÇADE, NORTH SIDE.

Large archway over the first floor window. Corresponding to that marked D on the Elevation, .

SOHUN LAL, DEL.



SCALE OF FEET

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AGRA : CHÎNÎ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.

Arch over doorway. Marked K on the Elevation, Plate XI.

SOHUN LAL, DEL.

Inches 12 9 6 3 | 1 | 2 | 3 Feet

SCALE OF FEET

Edmd. W. Smith

Archæological Surveyor N.W.P.

AGRA: CHÎNÎ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.
Marked J, J, on the Elevation,

FAZL-UD-DIN II. DEL.

Inches 12 9 6 3 1 2 3 Feet

SCALE OF FEET

Edmund W. Smith

Archæological Surveyor N.W.P.

AGRA : CHÎNÎ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.
Marked I, I, on the Elevation.

RAM PRATAP II. & SOHUN LAL, DEL.

Inches 12 6 1 2 3 Feet

SCALE OF FEET

Edmd. W. Smith

Archæological Surveyor N.W.P.

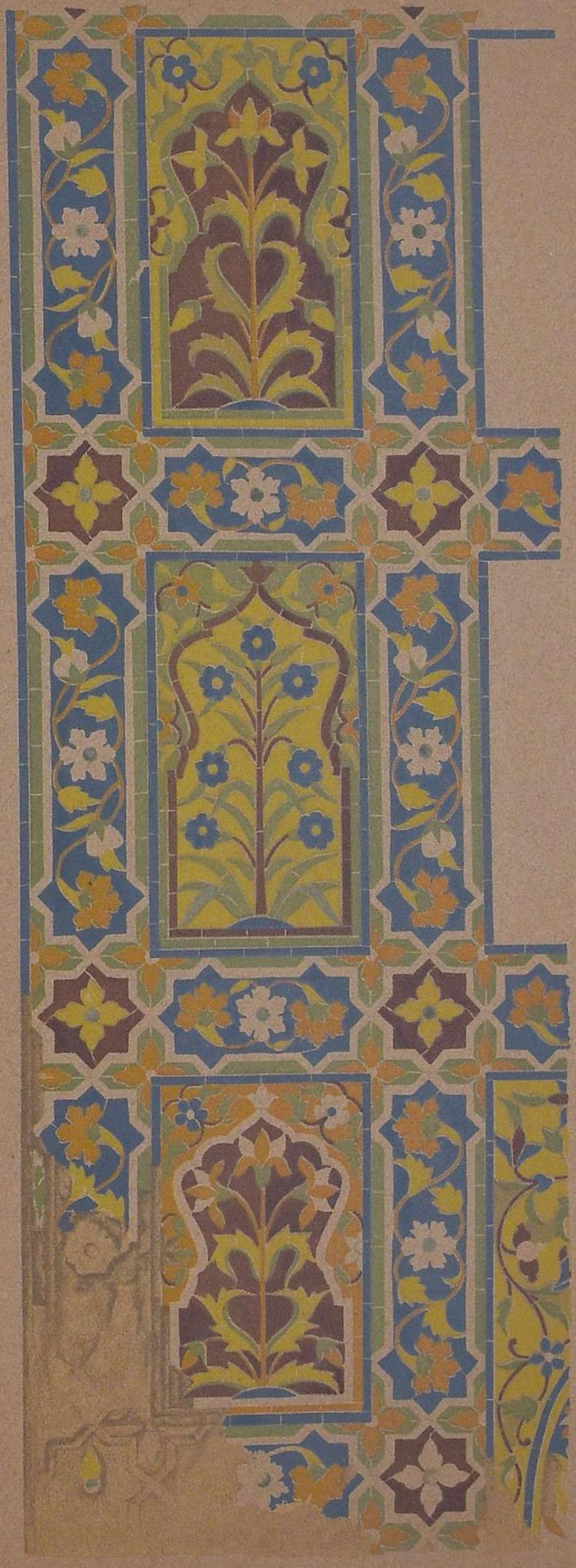
AGRA: CHÎNÍ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.
Marked E, E, on the Elevation,

RAM PRATAP II. DEL.

Archæological Surveyor N.W.P.

AGRA: CHÎNÎ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.

Panels marked F, F, on the Elevation.



Inches 12 6 1 2 3 4 Feet

SCALE OF FEET

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Archæological Surveyor N.W.P.

AGRA: CHÎNÎ-KA-RAUZA. TILED PANELS ON THE EAST FAÇADE, SOUTH SIDE.
Marked G, G, on the Elevation.

Edmund W. Smith
Archæological Surveyor N.W.P.

AGRA: CHĪNĪ-KA-RAUZA. TILED PANELS ON THE NORTH FACADE, EAST SIDE.
Panel marked I on the Elevation, Plate XXIV.

SOHUN LAL, DEL.

Inches 12 6 1 2 3 Feet

SCALE OF FEET

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Archæological Surveyor N.W.P.

AGRA: Chînî-ka-Rauza. Tiled Panels on the North Façade, East Side.

Marked E.E. on the Elevation, Plate XXIV.

FAZUL-UD-DIN I., DEL.

Inches 12 6 1 2 3 Feet

SCALE OF FEET

Archæological Surveyor N.W.P.

AGRA: CHÎNÎ-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.

Marked B, B, on the Elevation.

SOHUN LAL, DEL.

Inches 12 9 6 3 1 2 3 Feet

SCALE OF FEET

Edmd. W. Smith

Archæological Surveyor N.W.P.

AGRA: CHÎNÎ-KA-RAUZA. TILED PANELS ON THE NORTH FAÇADE, EAST SIDE.

Panels marked A, A, on the Elevation,

Inches 12 9 6 3 1 2 3 Feet

SCALE OF FEET

Edmund W. Smith

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Master Workman at the Armoury, Greenwich

1590.

It is proposed to publish in facsimile the above-mentioned work as a valuable record of the Armourer's art as practised in England in the second half of the sixteenth century.

The Album contains drawings in ink and colours of suits of armour made by this master for several of the most famous courtiers and soldiers of the reign of Elizabeth.

Amongst these are suits for the Dukes of Finland and Norfolk; the Earls of Leicester, Sussex, Worcester, &c.; Lord Scrope; Sir John Smith, Sir Henry Lee, Sir C. Hatton, &c.

Special interest attaches to this M.S, as it formerly belonged to the Harleian Library, and of the suits of armour therein figured some of the finest are still in existence. Of these the following may be mentioned:—Earl of Pembroke, K.G., now at Wilton; George, Earl of Cumberland, at Hothfield; Sir Christopher Hatton, purchased from the Spitzer collection for £2080; Sir Henry Lee, K.G., Master of the Armoury to Queen Elizabeth and James I., now in the hall of the Armourers' and Braziers' Company; the Earl of Worcester, in the Tower of London.

Although armour in England was, at the time referred to, fast disappearing from use, the suits shown in the work were all of a high class of workmanship and remarkable for their excellence, no less than interesting as the personal and intimate panoply of some of the brightest stars of the golden age of Elizabeth.

It is hoped that the publication of this unique MS. may lead to the identification of other suits and portions of armour still scattered through the country, and as yet not correctly connected with famous names in English history.

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